

FAMOUS MONSTERS OF FILMLAND

A WARREN MAGAZINE

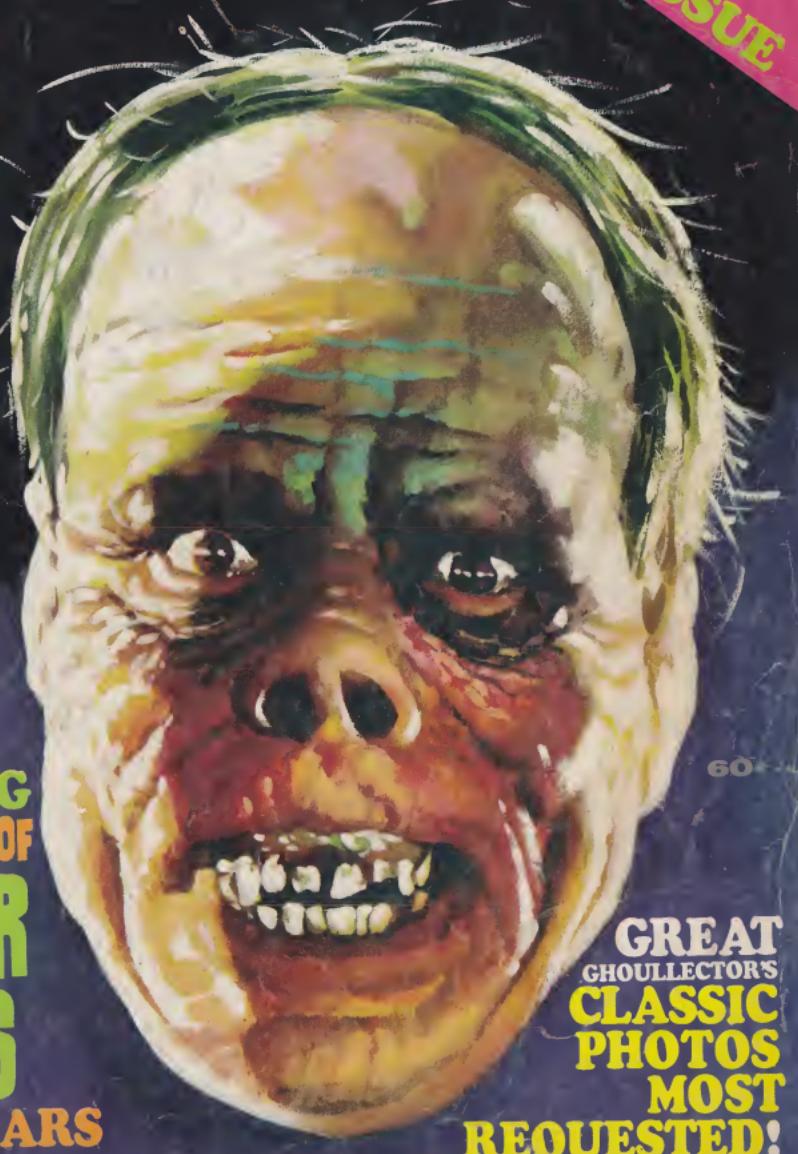
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SPECIAL ISSUE

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A spree of Thrills, a spray of Chills!

And remember—only 365 Chopping Days till our 1970 YEARBOOK!

The Editor

the MUMMY'S GHOST

*the SCARY story of
the HAUNTER from the PAST*

Chapter 1

"Mysteries of Arkhon"

Near the titanic Sphinx of Egypt, past the rows of gigantic statues of Pharaoh Ramses, lies a temple—the Temple of Arkhon. Its columns, eroded by the desert sand, have long since fallen, and the stones of its structure are scattered about. The temple has nearly crumbled but its priests have survived.

A tall, dignified Egyptian ascends the steps, entering the altar room. There he is met by the reigning Priest of Arkhon, and he bows to the withering man. As the Priest seats himself upon his throne, he announces to the visitor, Youssef Bey, that he is ready to die. He tells Youssef to take his place as High Priest and that his purpose is to journey to America to retrieve Kharis &

Ananka, both of whom were shipped there previously.

Elsewhere, in the small town of Mapleton in New England, a professor of Egyptology is lecturing to a classroom of students at school. The subject of the lecture is Kharis, the Living Mummy, and as Prof. Norman progresses, the students listen in rapt attention. They are told of the secret society of Arkhon, which harbors the most sacred mummies throughout the centuries. Norman tells of Kharis' destruction:

"The Monster itself was consumed in the flames of the burial room."

He continues, telling of Kharis' fantastic longevity due to tana leaves, and the pupils are amazed, shocked to disbelief.

"But how they could preserve life indefinitely is still a mystery," he adds, not knowing exactly how the leaves were used.



Carry On, Kheris! Note Amina-Ananka's hair turning gray—wouldn't yours?



Chapter 2 *"The Legend of Kharis"*

The dismissal bell rings and the class leaves. On the outside, one of the students, Tom Herbie, is teased about his fiancee, Amina Mansori, a beautiful young lady of Egyptian descent, but Tom just passes it off. Tom goes to one of the nearby houses, stepping inside, and he finds Amina in her library. They greet each other and he playfully lifts up her pet monkey. Walking around the room, Tom happens to see a volume on the tombs of Egypt, and he becomes interested in it, remarking that Prof. Norman might like to read it. But his comments are interrupted when he sees a pained expression on Amina's face.

"Something happens to me when I think of Egypt," she explains.

She rises from her seat and almost faints; Tom helps her to her room. He asks her to go with him to a theater and she accepts the invitation, but adds that she must first take a rest in order to overcome her weakness.

In Egypt, at the same time, Youssef Bey & the High Priest are gazing into an urn from which vapors of mystic fire are billowing, and the High Priest narrates the story of Kharis and his princess Ananka. He proceeds:

Over 3000 years ago, Ananka, daughter of Pharaoh Amenophis, died, and she was buried with great ceremony. Before her entombment, her father bade her farewell forever, and nearby, unseen among the crowd, Ananka's forbidden lover, Kharis, a prince of the royal house, looked on in tears. He refused to believe that she would no longer be with him, so he broke into the sacred altar room of one of the temples. There, he removed the coffin of tana leaves from its hiding place at the feet of the idol Isis, knowing that he could revive her with them. This act, however, angered the gods, and even the idol moved in anger. The ankh held in Isis' hand moved forward to point accusingly at Kharis. Fleeing in fear, he escaped with the leaves and withdrew to her tomb to recite the incantation for resurrection, but the scribes learned of the theft and arrested him. Brought before Amenophis, he was adjudged guilty of sacrilege and condemned to be mummified alive. It was decreed in the sacred writings of Thoth that all who defile the temple of Isis must die a terrible, agonized death. Kharis was taken to the embalming room, where he was wrapped in gauze soaked with liquid, and his tongue was cut out to prevent his unholy oaths from being heard. After the last piece of gauze was wrapped about him, he was placed in a case and taken to an unmarked tomb near the Valley of the Seven Jackals—where Ananka was buried. The case was lowered into it, and the slaves who participated in the burial were slain. No one but the Priests of Arkhon would ever know of Kharis' burial place. Immediately after, the priests moved Kharis to a tomb at the entrance of Ananka's tomb, along with the tana leaves he had stolen. It was ordained by Amon-Ra that Kharis would remain immortal in order to guard Ananka from desecration. An American archeologist, thousands of years later, stumbled upon the two, and they were transported to America. One priest had been recently sent there to retrieve the two, but he had

John Carradine as Youssef Bey, High Priest of Arkhon.

"Now swear that you shall never rest until Kharis & Princess Ananka are returned to these tombs," says George Zucco, as the High Priest.





John Carradine as High Priest Youssef serves the broth of the life-sustaining tana leaves to the 30-centuries-old Egyptian.

failed and he was met by a violent death. Kharis supposedly was destroyed by fire.

"But through the secret message brought to us by the Holy Spirit of Amon-Ra," the High Priest says, "we know that he is still alive."

Chapter 3 "Liquid Life"

The High Priest begins to tell Youssef of his duties as the new High Priest of Arkhon, and he hands him the priestly medallion.

"Now swear by the ancient gods of Egypt that you shall never rest until Kharis & Princess Ananka are returned to their rightful resting places in these tombs," he says, pointing to the tombs inscribed upon the medallion.

Youssef speaks the oath and the High Priest tells Youssef the secrets of the tana leaves. As the High Priest finishes, he sits down, collapsing in the arms of Death.

Elsewhere, that night, Professor Norman is sitting in his study in deep contemplation, busily translating an ancient Egyptian hieroglyphic. Suddenly his face brightens in success. "I have it!" he jubilantly bursts forth.

Instantly, Ellen, his wife, enters the room, complaining that it is far beyond his bedtime, but he refuses to retire, telling her that he has discovered the secret of the tana leaves—9 tana leaves each night during the cycle of the full moon to keep movement in Kharis' withering limbs. Not understanding her husband's scientific find, Ellen departs for bed, and Norman decides to try to put the knowledge to use—he places 9 of the crumbling leaves into an urn of boiling water, and the vapors rise mystically into the air.

Nearby, in the forest Kharis is limping in his rotting rags when he senses the precious tana leaves. He turns, heading toward Professor Norman's house, and he comes to a fence. He mightily crashes through, continuing onward. In Norman's



Kharis is challenged by a nightwatchman, and . . .

home, his houseguest Amina is sleeping, but she begins to stir restlessly. As if in a trance, she arises from bed, going out of the room, and at the same time, Kharis is approaching the house. Amina goes out on the porch, walking out in the yard, and she continues into the woods nearby. Only moments later Kharis arrives, stopping before the library of Norman, and he ominously steps to the door. In the room before him, Norman sits and he seems to sense Kharis' presence. As Norman turns in horror, Kharis advances, his hand lifted at Norman's neck, and Norman moves back with fear spread across his face. Kharis seizes his neck, choking him to death, and the ancient Egyptian lifts the urn aside, leaving, and nearby, Amina sees him. She immediately faints from the sight of the walking mummy and as her arm lies on the grass, a scarab-birthmark reveals itself.

Chapter 4 "The Monster Walks"

The following morning, as Tom is dressing, one of his friends rushes in excitedly.

"Norman's dead!" he chatters. "Murdered!"

Tom then is told that Amina, found outside the house when the body was discovered, is the

prime suspect. Instantly Tom speeds out to investigate.

At Norman's study, the Sheriff is examining Norman's corpse.

"Strangulation," he mutters. "Traces of foreign substance on his throat . . . It's mold!"

"The mummy!" someone gasps.

Ellen is brought in and tells Sheriff Elwood that Norman was working on some Egyptian hieroglyphics that night. Elwood has Amina questioned and she tells him she cannot remember what happened the night before to make her go out in the garden. Just then, Tom rushes in angrily, contending that Amina could not possibly be the murderer, for she was at the theater with him that night when Norman was murdered. When asked what time they returned, Tom tells the Sheriff, who instantly suspects that the murder took place an hour after they returned, thereby once more pointing a condemning finger at Amina. Amina is released into Tom's custody with the reminder that she must stay in Mapleton, and the two leave. Outside, however, Amina turns, startled, and Tom inquires what is wrong. She promptly excuses herself by saying nothing but her nerves.

Soon, news of the Mummy Murder leaks out, and newspapers all around the country spread the fearful rumors. In most of the papers this gaping



the nightwatchman finds himself in the grip of a waking nightmare he'd rather not watch.

headline is screamed:

MUMMY BELIEVED TO BE BACK IN NEW ENGLAND!

People are warned to stay at home in Mapleton, and plenty of guards are set up. The police caution a group of women to be careful, while in an old shack near the swamp, Youssef Bey is mumbling cryptic chants over a steaming urn. He prays to Amon-Ra for protection:

"O Mighty Gods of Egypt, protect me with your shielding arms. Bring Kharis to me. Guide him here where I await him."

Chapter 5 *"Kharis the Killer"*

Prowling through the forest not far away, Kharis suddenly stops in his path, sensing Youssef's message, but he continues. At the same moment, near Kharis, Tom & Amina drive up and stop their car. Tom tells Amina that she has been acting strangely lately and his dog "Peanuts" begins to bark nervously. Amina sees Kharis coming from the distance but Tom does not and she tries to conceal seeing him. Tom kisses her but Amina sees a shadow in the bushes nearby and Peanuts barks again. Suddenly, a man bursts forth from the brush, carrying a shotgun, and he trips, apolo-

gizing for scaring them. It is Ben, one of the local farmers who are hunting for Kharis. Frightened, Amina asks to go home, and Tom drives her.

Later, Kharis limps into the field near Ben's home, and Ben's dog King begins to bark too. Kharis heads toward the barn and King pursues him, biting the wrappings around his leg. The monstrous mummy enters the barn, unmindful of the dog, but Ben's wife hears the commotion and gazes out the window above the barn. Just as she does, Ben himself returns, and he hears King barking in the barn. Readyng his shotgun, Ben cautiously steps inside to meet Kharis, who attacks him. Ben emits a chilling scream, and his wife runs downstairs to the barn to find Ben murdered—and the wall torn out. King barks toward the forest.

The Sheriff is summoned and he examines Ben. Looking at the torn-out wall, he returns with a diagnosis.

"No thief killed Ben," he says. "And nothing human tore thru that wall."

Chapter 6 *"The Hour of Death"*

At the shack, Kharis comes to Youssef, who thanks Amon-Ra for answering his prayers. "Mighty Amon-Ra," I thank thee for guiding

Kharis to me," he says. Then turning to Kharis, he says, "Come, Kharis."

The two step out into the moonlit night.

Miles away, sometime later, inside the building inscribed SCRIPPS MUSEUM the guide is lecturing to a few people on Princess Ananka, while they stare with unbroken attention at the mummy of Ananka herself. As they move on to the next



Another victim of Kharis the Crumbler.

exhibit, Youssef remains at the mummy case. There he prays for forgiveness for allowing the unbelieving heretics to look upon Ananka. After midnight, the night watchman peeks into the room, and, seeing no one there, moves on. Unnoticed, Youssef steps out of the darkness. The drowsy night watchman retires for the night to a small room in the nearby rear of the museum, and he hangs his cap on the hand of a Greek statue. Taking his shoes off, he reclines in his favorite chair to read a mystery novel, and for background music, turns the radio on.

Kharis, outside, gropes to the delivery entrance of the museum, banging on the metallic door, but in vain.

The night watchman is confronted by a mystery announcer instead of music, and the unknowingly prophetic man declares in somber tones:

"This is the hour of death! The forces of evil stand at the threshold . . . A man will die tonight!"

Kharis manages to force his entrance into the museum and he limps to the chamber where Ananka lies. There, Youssef is burning two urns of incense at the head and foot of her mummy case.

"The hour of fulfillment is here. Behold Ananka, the princess of your forbidden love!"

Youssef gestures toward the hideous mummy lying lifelessly in the case and Kharis gently touches the wrappings about her deathly face.

At that same instant, Amina awakens from a sound sleep and screams hysterically. Her housekeeper, Mrs. Drake, rushes in to try to calm her.

Kharis sees the magnificent ugliness of his bride, and the structure beneath the wrappings of Ananka crumble into thin air. Angered, he hurls the case upon its side, and Youssef offers no hindrance to Kharis' actions, for he too knows that Ananka's spirit has moved to another body.

"Our old mission will be fulfilled," he promises Kharis.

The sound of Kharis destructive spell has meanwhile brought the night watchman forward, armed with a loaded pistol. Finding only Youssef, he orders him to back away, but Youssef stands immobile, a wicked smile confidently spread across his lips. As the watchman approaches Youssef, the reason for his confidence makes itself known—Kharis moves from the shadows, attacking the old man, who is almost instantly slain. The watchman falls limply to the floor and Youssef leads Kharis away.

Chapter 7 *"To Capture Kharis"*

At her home, Amina is weeping and babbling about a strange feeling she had been struck by, and Mrs. Drake comforts her.

"I could feel his hands touching me," she cries, telling of her sensing someone touching her face.

Mrs. Drake tells her that it was only a nightmare.

The following morning Tom goes to Sheriff Elwood, begging him to let Amina go free, but he flatly refuses, saying she is still a suspect—albeit the Mummy has been declared the murderer.

"Just to make things a little more involved," he tells Tom, "a man was murdered in the Scripps Museum last night."

A police investigator is called in to diagnose the murder, and this man, the Inspector, begins to question Dr. Hyatt, the curator of the Egyptian section. He inquires if there were anything else that occurred out of the ordinary, and Hyatt tells him in reply that the mummy of Ananka has vanished in a remarkable manner—the body was stolen from inside the wrappings, which were untouched! The Inspector sees an inscription on the side of the overturned case and asks Hyatt to decipher it. He obliges:



Another sip of what makes the Mummy flip.



Kharis the Accursed—he holds a 3000-year record for being one of the greatest Rotters the world has ever known.

"Herein rests, and must forever rest, the Princess Ananka, third daughter of Amenophis."

Continuing, he reads a passage indirectly mentioning reincarnation, and the Inspector decides to go to Mapleton to recheck the Norman murder. He requests that Hyatt accompany him to facilitate translation if necessary.

Soon the Inspector, Hyatt & the Sheriff and his men are gathered in Norman's home to examine the Mad Mummy Murder Mystery, and they question everyone. The Sheriff forms a plan to trap Kharis should he return—a pit would be dug in the floor, in Kharis' probably path, and they would summon him with tana leaves. Coming for the lifegiving fluid, he would fall into the pit and be trapped. But how to summon Kharis remains a mystery.

At his fiancee's home, Tom talks to Amina, asking her to go with him to his house, away from the Mummy, but she is reluctant to break the Sheriff's orders.

"My family is busy getting out the heirloom jewels for the bride," he tells her, cryptically proposing.

She recognizes this and chatters, "Bride? Oh, no!"

She refuses to endanger Tom by marrying him but is finally persuaded. Suddenly Mrs. Drake appears and tells Amina it is time to go to bed. Tom departs, leaving Peanuts with Amina to act as a watchdog.

Later that night, Youssef & Kharis are in the abandoned shack near the swamp edge, and Youssef is attempting to find the whereabouts of Ananka's spirit, while Kharis stands by anxiously. Everything done unsuccessfully, Youssef resorts to prayer:

*"Show me her dwelling place, O Amon-Ra.
Shed your light upon the darkness of my groping.
Hear my prayer."*

Instantly, the shutter of the window is opened by an unseen force, for there is no wind, and a mystic moonbeam is focussed on the medallion of Youssef. He realizes its implications and dispatches Kharis again.

"By the light of the sign you will know her," he says. "Go."

Meanwhile, the Sheriff and the Inspector are questioning Ellen about her husband, and they ask her where he was sitting the fateful night. She points out the seat and Hyatt is told to sit there. As the interrogation continues, she is asked about the tana leaves.

"He was excited about something," she recalls. "I think it was something about 'nine'."

"Nine!" Hyatt jubilantly exclaims. "Nine tana leaves, that's what he meant!"

The Sheriff sends Ellen away and Hyatt places 9 crumpling tana leaves in the boiling urn, planning to summon Kharis into their trap.

Chapter 8 "Amina Abducted"

In the forest far away, Kharis seems to sense the aroma, and he turns, limping toward the house. In Amina's room nearby, Peanuts whimpers, and Amina herself awakens, rising hypnotically. She goes out the door to the patio and sees Kharis nearing her. She immediately faints and he bends awkwardly down beside her. Peanuts is barking helplessly as Kharis carries Amina away. Passing near his home, Kharis & Ananka-Amina are sighted by a man, who promptly calls Tom on the telephone. Tom is awakened by the call and when he hears of Amina's abduction he swiftly leaps up, instructing the caller to summon the police also.

The Sheriff is giving instructions to his men about the ten-foot pit, and he dismisses them to their outside posts. The Inspector, however, stops him, contending that all of the men are needed at the pit to catch the maddened mummy. The Sheriff accedes to his wishes.

Kharis is carrying Amina across a wooden bridge and he turns off the side, going down a swampside path. Peanuts chases him, barking angrily, and far behind, Tom is following Peanuts, through the high brush and weeds.

Mrs. Drake, having learned of Amina's kidnapping, becomes hysterical and rushes wildly to Norman's home, where she almost dashes into the pit made for Kharis, but the Sheriff stops her in time. They take her inside to calm her and to hear her story.

Tom races across the bridge. He catches up with Peanuts, who obediently guides him in Kharis' tracks. He follows the dog in earnest pursuit.

Kharis reaches the shack, carrying Amina inside, and he sets her upon a table in the middle of the room. Near the door, Youssef stands, looking on enviously as the beautiful raven-haired lovely—Kharis' bride—lies unconscious.



Kharis prepares to take Amina-Ananka back to the tombs of Egypt.

"And the sign, Ananka," Youssef says, pointing to the scarab-birthmark of Ananka. "She's beautiful, Kharis—as she was centuries ago. The will of Amon-Ra has been done."

Mrs. Drake tells the Sheriff her tale and they race after Kharis, who has long since gone.

Presently, Amina awakens and, looking around, she sees the face of Kharis. Gasping at the sight, she asks where she is and why she is there. Youssef tells her that she is the Princess Ananka, but she confesses she knows nothing of any such person.

"Centuries ago, you died an accursed death," he says.

"No!" she says.

Tom nears the shack while the Sheriff's men are yet far behind him in pursuit.

Chapter 9 "Life Everlasting"

Youssef fills a hypodermic needle with tana fluid for embalming and straps Amina to the table. As he is about to inject the serum into her veins,

he hesitates. A tiny, whispering voice inside his head warns him not to do it, but to keep Amina for himself. It almost convinces him, but he remembers that it was his sacred pledge.

"O Mighty Isis," he mumbles, "*protect me in this hour of temptation.*"

Youssef hears the voice again, and it tells him to use tana leaves on Amina to make her immortal, instead of embalming her in horrible wrapping. He surrenders to temptation and unties her, lifting a cup of tana liquid to her lips.

"Here in this cup is my gift of life to you," he tells her. "I will make you immortal. We will not return to Egypt."

Kharis overhears Youssef's treachery, and his ashen face becomes aglow with anger. He slowly moves toward Youssef.

"Has any other man offered the gift of eternal life to his bride?" he asks her proudly.

Kharis suddenly strikes the cup from Youssef's hands and he flees in terror from Kharis. Vainly, Youssef tries to convince Kharis that they will return to Egypt, but Kharis knows the truth. Kharis pursues him, seizing him, and Youssef is hurled to the ground below—and his death.



The Mummy gazes at his long lost bride—lost for a few centuries!

Chapter 10 "The Will of the Gods"

As Youssef's body strikes the ground, it falls before Tom, who rushes to the shack. There he is confronted by Kharis, and a battle between the two begins. Tom seizes an ax, swinging it at his would-be murderer, but in vain. Kharis strikes him, knocking him backwards into unconsciousness. Peanuts runs to Tom.

Kharis ascends the ramp to the shack and lifts Amina up in his arms. Her hair has turned gray in the brief interval! He carries her out the back, down a series of ladders, and the Sheriff and his men arrive at last. They rush into the shack, which they find abandoned, except for Egyptian pottery.

"Looks like somebody else has been messing around with tana leaves," someone says.

"And not so long ago."

Kharis carries Amina thru a nearby field, and Tom revives. Peanuts begins to bark and renews his pursuit of Kharis, and they all follow him. Rushing through the swampsides reeds, Tom sees Kharis limping away, Amina in his arms. As she is carried onward, Amina is slowly being transformed—her hair turns white, her hands & feet wrinkle & shrivel. Tom and the others carry on the chase to the banks of a swampy pool where they look on helplessly. Kharis steps into the water, wading slowly up to waist-level, and Tom attempts to follow.

"You can't go in that swamp!" the Sheriff shouts.
"It's certain death!"

And Tom steps into the water, when he sees the face of his sweetheart—beak nose, wrinkled skin, warts, the complete appearance of a woman 200 years old! Kharis sinks under the mud and the water bubbles over their heads.

Tom sadly leaves with the others, going silently, and Peanuts surveys the quicksand grave of Amina & Kharis.

The warning of the High Priest to Youssef echoes, unheard, through the sky:

"The fate of those who disobey the will of the gods shall be a cruel and violent death."

The last bubbles rise no more.

THE CAST

LON CHANEY as Kharis, the Living Mummy
JOHN CARRADINE as Youssef Bey, High

Priest of Arkhin

GEORGE ZUCCO as The High Priest before
Youssef

Frank Reicher as Prof. Norman, Egyptologist
Ramsay Ames as Amina-Ananka Mansori

A Universal picture of course.
Released in 1944.

MONSTERAMA QUIZ

QUESTIONS

- THE BEE FROM OUTER SPACE was based on Murray Shelley's novel "Franken Sting" (true or false).
- KING KONG MEETS THE COLOSSAL MAN is: a great idea; bound to be a Big Hit; a film for Gigantoscope.
- It's rumored that THE INVISIBLE MAN and THE INVISIBLE WOMAN have been seeing a lot of each other lately (true or false).
- If THE BLOB had been made of metal, what would have been the name of its son?
- The leader of the Animal Men in THE ISLAND OF LOST SOULS was played by Clawed Rains? Fang Crosby? Bela Lugosi?
- If THE BLACK CAT ever meets THE SHAGGY DOG, do you think it will be a case of flying animals?
- Was THE HAUNTED STRANGLER based on the book "The Choke's On You?"
- True or false: THE ROCK MONSTER STRIKES AGAIN was the sequel to FRANKEN-STONE.
- THE CABINET OF DR. CALIGARI contained: (a) Igor, (b) Dr. Acula, (c) back issues of FAMOUS MONSTERS, (d) Conrad Veidt.
- Karloff was mad at Lugosi in THE RAVEN because he gave him the bird (true or false).
- THE BIG FLY might be based on: (a) Lindbergh's nonstop solo flight across the Atlantic, (b) Babe Ruth's home run hit career in baseball, (c) "Flit, Son of Fly."

ANSWERS

- False. (Stung again!) THE BEE FROM OUTER SPACE was adapted from the hit tune "Hive Got You Under My Skin."
- Worthy of the KONGressional Medal of Horror!
- True, but he's never kissed her, because he believes in "Look before you lip!"
- Blobby the Robot.
- The ring-leader was—who else?—Ring-the-Bela Lugosi.
- Bet there'll be a lot of fur flying!
- No, "The Choker's Wild."
- False; it was THE AMAZING PEBBLE PUSHER.
- Conrad Veidt (and a supply of FAMOUS MONSTERS to keep him company in that lonely coffin).
- Man, he was raven mad.

How would YOU like to become an M.D.? (That's short for Monster Doctor.) It's easy—and it's fun! FAMOUS MONSTERS now makes it simple for you—no messy organs to transplant, no electrical laboratory experiments where you might get shocked, just answer all the questions right in the following list and you automatically qualify for the degree of M.D.

For an additional \$1000 your Certificate can be sent on genuine artificial bat skin.

For \$2000 you can have it on real bat skin. In fact we'll tattoo it on a live bat and let it fly to you.

For \$3000 we can arrange to have your M.D. Certificate inscribed on guaranteed 3000 year old Mummy parchment. If you question the high price, consider: Ancient mummy skin isn't the kind of thing you can just go and buy at any Five and Tanna Scent Store!

- Christopher Ghoulumbus discovered Transylvania in 1492 (true or false).
- FAMOUS MONSTERS is the only magazine sold on the nose-stands of Transylvania (true or false).
- Do you believe George Washington was the original COLOSSAL MAN?
- Who was the great Jazz Singer who blacked his face and made world famous the song "My Mummy"?
- THE THING THAT COULD NOT DIE was the sequel to THE THING (true or false).
- True or false: They called him MANBEAST because he was the only boss mean enough to FIRE MAIDENS OF OUTER SPACE.
- THE AMAZING COLOSSAL NAIL was the original title of A TACK OF THE 50-FOOT WOMAN (true or false).
- True or false: THE ABOMINABLE GOLD CREATURE was shot under the title of THE BEAST WITH THE RUNNING NOSE.
- True or false: The Egyptian film PHARAOH JEKYLL AND THE MUMMY DIVORCE CASE will be known on the American screen as TANNA LEAVES HYDE.
- COBRA WOMAN starred (a) Claudette Cobra, (b) Sir Pent Snakengrass, (c) Maria Montez.
- True or false: THE DAY THE EARTH STILL STOOD was a miracle.
- DEATH TAKES A HOLIDAY starred (a) Judy Holliday, (b) Ford O'Jilly, (c) Chris Mass, (d) Hal O'ween, (e) Esther Egg, (f) Fredrie March.
- FAMOUS MONSTERS is the coolest creature publication and hottest horror-hilarity magazine on the market (true) (truer) (truest).

- All wrong; should be (d) "Let Me Call You Swat Heart."
- False; it was in 1493, on a side trip from America when heading for Spain.
- True (and thereby hangs a sale).
- Well, it took a mighty big man to be the Father of His Country —!
- Al Ghousloun.
- Doubtful. More likely THE GRAY-HAIRED BEAST was the sequel to THE THING THAT COULD NOT DYE.
- True—when he fired a maiden, she stayed fired!
- True, and wouldn't you hate to have the shoe bill for 25 pairs of shoes for a 50 foot woman???
- False; it was BLOW-HARD, SON OF KA-CHOO.
- Confidentially, it Sphinx.
- Maria Montez.
- Yes, miraculously enough.
- Well, it wasn't Fred February.
- The very superest, far outest, most living endest truest (thou just knowest it!).

END



The Cyclops looks mad enough to blow his horn in this scene from **THE 7th VOYAGE OF SINBAD**, and who's to blame him when pesky humans start using him for a pin-cushion?

The SHAPE OF THINGS To CoMe

**the creatures are coming, hurray,
hurray. some by night. some by day.
x marks the spot of this exclusive
story giving you the a-b-c-details.**

Walter Windchill reporting. I have just returned from a motion pitcher convention. That's what I said, and I meant it; motion pitchers. The pitchers that were in motion were of bat's milk, as glasses were filled and toasts raised on high at the 3d Annual Meeting of GHOSTS, Inc. GHOSTS, in case you are not familiar with this organization, is the abbreviation for Great Horror On Screen-Television Soon. It's the Horrorwood association that makes plans months in advance to give YOU bigger and badder nightmares.

And the plans that GHOSTS has up its shrouded sleeves for this New Year of 1959 are enough to turn an Indian into a pale-face! The wolfman was so scared when he heard them, his hair turned white and he had to go have it dyed brown again. The Colossal Man got such gigantic shakes that earthquakes were reported at the Equator and seaquakes in Atlantis, and the Preying Mantis said an extra prayer that nite.

The poor old Mummy almost went all to pieces.

And here's why.



This boy in **BLOOD OF THE VAMPIRE** is down-cast because somebody said the Hunchback of Notre Dame was uglier than he.

"Let's face it," says **EL MONSTRUO RESUCITADO** (**THE MONSTER WHO LIVED AGAIN**), "with a face like this the only job I can get is posing for covers of **FAMOUS MONSTERS!**"



hit that scream-age line

First-off, heads and skulls are going to be flying thru the air like footballs at passing and punting time. As if THE SCREAMING SKULL wasn't enough to contend with, THE SCREAMING HEAD went before the cameras in December. "The Talking Head", an old thriller from an early issue of *Amazing Stories*, is under consideration for filming by an independent producer. American-International is behind the "screamers" (head and skull), as it will be THE HAUNTED HOTROD and WAR OF 1995. Hotrods are a good way to make ghosts out of drivers, alright! And a war about 35 years from now could produce plenty awful-looking people, that's for sure. After all, war itself is monstrous.

beetle ground

And speaking of war, a battle of Monster Makers is looming large as this issue goes to press. The issue at stake is who is to make a picture called THE BEETLE, which probably will have been settled by the time FM #3 is in your hands. That Grand Guignol genius Alex Gordon, who was an old buddy of Bela Lugosi's, had his bid in first. He had a shooting script all prepared when a rival producer turned up an 1897 book called "The Beetle" and proposed to film it, and that's where the shooting started! Richard Marsh wrote the book, in case you want to check your library for it. Alex Gordon tells me he has a very exciting script for his beetle, loaded with special effects.

alex the great

In fact, the Gordon named Alex has so many pictures of a weird and Lugosi-like nature on his slate for 1959 production that the feeling around the FM editorial offices is that you readers will soon be insisting on seeing his life story, like Karloff, Chaney and the men of many faces.

Among his tentative titles are:

DR. DOOM, thriller of a monster who is half man, half mummy — and part of the time invisible!



P.4
Poor Old Mummy, always taking a licking—dog-gone if he isn't!



poe's mask

THE WHISPERING GHOUL. This title could almost be said to, er, "speak" for itself.

The strangest man ever seen—or half seen—will be Frank Quattrocchi's brainchild, THE PROJECTED MAN. The nearest thing to him in the animal world is a zebra.

Ruth Alexander, Mr. Gordon's writing wife, has turned Edgar Allan Poe's famous short story THE MASK OF THE RED DEATH into a screenplay. (If you've never read this chiller, you can hear Basil Rathbone read it with an icicle in his throat on the LP phonograph record.)

Robert Louis Stevenson's THE SUICIDE CLUB, a classic of mounting suspense and terror; THE HOUND OF HELL, an original shocker by Mrs. Gordon; THE TERROR THAT STALKED AT NIGHT (It tiptoes up behind its victims—silently—in its stalking feet); and the story of a fantastic submarine adventure are all on Mr. Gordon's exciting schedule. The crew of his atomsub (and one of 'em will be seen reading FM in the pic) may very well meet up with a sub-polar ice-monster, Our Man Alex confides to FM readers.

Is he man or mouth? (He's EL VAMPIRO.)

THE AMAZING COLOSSAL MAN knows a bargain when he sees one. He picked up this shirt for a song at a Fire Sale. (The song was "My Old Flame".)



gordons like gorgons

Gordon-like, the Gordons of Filmland seem to be dominating the double horror bills. Or is it *demonating*? Richard Gordon, brother to Alex, who brought you THE FIEND WITHOUT A FACE and THE HAUNTED STRANGLER, has THE DREAM MACHINE up his sleeve and is contemplating such other properties as the HURRICANE MAN (a title dreamed up by Forrest J. Ackerman), and Ron Kenner's DIAMOND MONSTER ("world's first *valuable* monster!"). In a special long-distance telephone interview just for you (your editor lives in Hollywood, Richard Gordon in New York), the following hot-off-the-wires information was obtained:



The choke's on him! It is indeed THE DAY THE WORLD ENDED for this H-bomb victim, whose wind is being cut off by the winsome creature behind him.



They say this Man from Mars (from **FLASH GORDON'S TRIP TO MARS**) got his melted head from drinking too many chocolate melted milks when he was a little Martian. Of course, Mars-mallows could have done it too.



FJA: "Hi, Dick. Editor of **FAIRIES AND MONSTERS** here. Can you hear me mumbling all right?"

Richard Gordon: "Loud and clear. What's on your mind?"

FJA: "A blob from teenage space. But it may go away. In the meantime, what's this I hear about your having bought a Devil Doll?"

RG: "That's right. From the *London Mystery Magazine*. **DEVIL DOLL** will be a great horror movie, about a ventriloquist who murders his partner and imprisons his mind in a dummy."

FJA: "Sounds real chummy. What about **SATELLITE OF BLOOD**—isn't that one of yours?"

RG: "We bought the script from Wyatt Ordung. It's been filmed with Marshall Thompson—he starred in **IT: THE TERROR FROM BEYOND SPACE**—and is being released by MGM under the title **FIRST MAN INTO SPACE**."

FJA: "Good. Anything else?"

RG: "WOMAN EATER."

FJA: "WOMAN HATER?"

RG: "No, EATER. It's about a flesh-eating plant in the Amazon jungle. When girls are sacrificed to it, it produces a serum that revives the dead. George Coulouris, the scientist in the picture, discovers this and takes the plant back with him to London."

FJA: "Our three minutes are about up. Any last second flash, Gordon?"

RG: "Two. **LION MAN** and **TEENAGE SACRIFICE**, jungle menace and devil worship involving youngsters."

FJA: "Kids raising the devil, eh? OK—thanks—see you in Monsterland!"

Meanwhile, Bert I. Gordon, no relation, the first producer (we're sure there'll be many more) to show FM in a movie (**EARTH vs. THE SPIDER**), is being very cagey about revealing what his next project will be—perhaps that's because it'll be something big in a cage—but you can depend on the producer of **KING DINOSAUR**, **THE CYCLOPS**, **THE BEGINNING OF THE END**, **THE AMAZING COLOSSAL MAN**, **THE WAR OF THE COLOSSAL BEAST**, **THE FANTASTIC PUPPET PEOPLE** and his latest, the super-spider, to come up with something special for monster fans in the New Year.

Believe it or not, **LA BRUJA** (that's Spanish for witch) just won a Beauty Contest south of the border in Mexico. Uh-huh. The contest was for who needed some beauty most!



Horrorific Tor Johnson returns from **BRIDE OF THE MONSTER** as a more menacing Lobo than ever in this close-up from **NIGHT OF THE GHOULS**.



mystery of the vanishing movies

Hundreds of letters have been received asking, "Whatever became of Bela Lugosi's last film, GRAVE-ROBBERS FROM OUTER SPACE?" and, "I've heard so much about Martin Varno, just out of his teens and with a whole monster picture to his credit called THE CREATURE FROM GALAXY 27, that I've been pestering every theater manager in town to show it—were you just fooling us?"

No, FM wasn't fooling—but there's often a lot of fooling around with titles between the time they're announced and the day they finally appear on a marquee. GRAVE-ROBBERS FROM OUTER SPACE once actually bore that title—I saw it on the screen with my own three eyes the nite it was pre-viewed and Bela Lugosi's widow, Tor Johnson, Vampira, Conrad Brooke and other personalities connected with the picture were introduced on the stage by the manager. But the title you will find it being released under is PLAN 9 FROM OUTER SPACE.

Similarly, THE CREATURE FROM GALAXY 27 underwent a title change. Actually, a group of teenagers caused the change! Students at a number of Southern California high schools were asked which film, if they had a choice, they would think more thrilling to see. CREATURE or —NIGHT OF THE BLOOD-BEAST! BLOOD-BEAST won by a couple trillion red corpuscles, so that's the answer to what became of the missing CREATURE.

oh, brother!

At Phoenix Films they're enthusiastic about Martin Varno's new screenplay, THE BROTHER, which he tells me will be "a truly adult approach to science fiction." But don't go 'way, kids, there's a monster in it, in fact a whole clan of mutants, and nobody in Horrorwood would be too surprised if, despite the scripter's best intentions, THE BROTHER finally came out as BLOOD-BROTHER or BROTHER OF THE MONSTER or MY BROTHER IS A BEAST.

This is no time to faint, lady! That man (?) has designs on your throat, and if you don't watch out DRACULA Lugosi will make apple sauce out of your Adam's apple!



"Knock knock." "Who's there?" "CREATURE!" "Creature who?" "Aw, creature kidding around and bring me my next victim!" This is Q. Kumber, last of the vegetable-men from Venus, in **IT CONQUERED THE WORLD.**



Now that Elvis is in the Army, Henry Hull has taken over as King of the Sideburns. Hairy Henry bares his fangs in THE WEREWOLF OF LONDON.

Captain Jock Eason, British stunt-man, is getting his face plastered for a scene in which he doubles for Christopher Lee in THE CURSE OF FRANKENSTEIN. After looking in a mirror he decides to go get plastered.



There is no truth to the rumor, however, that Bob Tucker is preparing a script of "Little Red Ridinghood" to be known as *I Was A Teenage Hood*. But his brother Wilson has sold his books "The Long Loud Silence" and "Wild Talents" to the movies. Both are fantastic novels, and the latter may bear the marquee title THE MAN FROM TOMORROW.

good haunting

MACABRE did so well at the bucks-office for producer Bill Castle that his next castle will be THE HOUSE ON HAUNTED HILL. It will be a regular film, but from it may grow a whole new television series called *Tales from a Haunted House*. After that, Castle plans the eerie TINGLER.

BELL, BOOK AND CANDLE is a modern witch story meant mainly for grownups, but even you subteeners and many jeansagers should enjoy much of it. It's funny at the same time it's spooky. Elsa Lanchester, beloved by all Frankenstein fans (she played THE BRIDE), is a bewitching witch who can't tell which witch is which in this picture, and even forgets which broom-closet she left her flying broom in when it's time to depart from the Halloween party. If you want to see something weird, it's how the world of human beings looks thru the eyes of a witch's cat in BELL, BOOK AND CANDLE.

the blob rides again

This time the blobs and their brothers go for a ride on human beings. It happens in the picture THE BRAIN EATERS, for which Frankensteinian artist Burt Shonberg did about 750 special sketches. Braintrol blobs from another planet invade Earth and attach themselves to men and women, who thereafter become their slaves. Sort of like waking up one morning and finding a jellyfish on your neck. There's a thought for a sequel: *Jellyfish, Son of Blob*.



**"Necks
Bite
is
Mine!"**

**Before
&
After**





The young man points to the skyscraper he'd like to play with and his heavily muscled friend, THE COLOSSUS OF NEW YORK, obligingly goes and gets it for him!

Coupled at the preview of THE BRAIN EATERS was TERROR FROM THE YEAR 5000, a picture your reviewer personally enjoyed very much. Time-travel, one of the most fascinating imaginative adventures, is very rarely seen on the screen, and here it is used to loose a menace from the Future on the world in the form of a radioactive woman from over 3000 years hence. She is a mutant, with a face so horribly disfigured that she disguises it behind a flesh-mask. But we get a look at her face during the picture, and it is sufficiently gruesome to satisfy the average fright-fan.

titles for your little black book

Little? It must be a big loose-leaf one, to accommodate all the fantastic films to come.

Leading all the rest will be Hammer Films which, after their highly successful revivals in color of Frankenstein and Dracula, plan to turn their enthusiastic attention to—

Dr. Jekyll & Mr. Hyde . . .

The Phantom of the Opera . . .

The Invisible Man . . .

The Wolf-Man

. . . and The Mummy!

Just before he died, the late Kurt Neumann (whose recent successes included KRONOS and THE FLY) told me that he was going to remake THE CABINET OF DR. CALIGARI. Perhaps this will be another project to interest the horror specialists at Hammer.

KING OF THE MONSTERS (Karloff). HORRORS OF THE BLACK MUSEUM. THE CREEPING HORROR . . . THE CREEPING HAND . . . THE CREEPING EYE. Titles to give anyone the creeps!

"He should live so long!" thinks Marian Marsh about Ralph Bellamy as THE MAN WHO LIVED TWICE.



Meet Robert Clarke, THE SUN DEMON, hottest monster in many a Sun Day. Too bad he doesn't have a sunny disposition — with a sun-tanned Hyde like that he won't be able to get a girl to save his Sol!





Well, it ain't "Heady" Lamarr! (From THE THING THAT COULDN'T DIE.)

another frankenstein!

And, in addition to FRANKENSTEIN—1970, FRANKENSTEIN'S DAUGHTER, probably both showing by now, and the announced—for-filming FRANKENSTEIN CREATED WOMAN, word just comes to FM of an MF: MARTIAN FRANKENSTEIN! To be filmed in England.

Learn how you can help be responsible for the creation of a monster movie! Read the details on page 53 of this issue of FAMOUS MONSTERS.



THE
MUSHROOM
MONSTER
AMAZES
MANY

← ←

Is it the Macaroni Mushroom Monster from Outer Italy? Is it the first cake baked by a Girl Scout? Is it Blob Hope? Nope, it's the friendly form from another planet discovered by THE SPACE CHILDREN.



He's the MONSTER ON THE CAMPUS, known in France as The Creature at the College, in Germany as The Unknown at the University, in Italy as The Horror of the High School, and in Transylvania as It Came from Kindergarten.



From the Spanish film
THE CAT CREEPS. There is
no truth to the rumor
the American version of
this was known as **THE
CAT CREEPS ON THE HOT
TIN ROOF**.



"I lost my head over
FAMOUS MONSTERS!"



Somebody's headed for trouble — and it's THE MONSTER OF PIEDRAS BLANCAS.



I'm Shock Hudson's brother-in-law, Scarey Grant. If you think I'm hideous, you should see my monster-in-law, she's gruesome! From *I MARRIED A MONSTER FROM OUTER SPACE*.

title changes

MONSTER IN THE NIGHT to MONSTER ON THE CAMPUS.

THE KEEPERs to KEEPERS OF THE EARTH to *I Was A Kepted Herring* (oops, something fishy about that title) to THE BRAIN SNATCHERS.

THE DOCTOR OF 7 DIALS to CORRIDORS OF BLOOD.

TERROR FROM THE SUN to THE SUN-DEMON.

CHOOKNA to CHOOKNA—THE BEAST FROM WORLD'S END.

THE TROLLENBURG TERROR to THE FLYING EYE.

spook yarns

THE HEADLESS GHOST will be an American-International collaboration with Anglo-Amalgamated of England.

Jack Williamson's WOLVES OF DARKNESS, a great werewolf story, will be filmed in England.

THE GYPSY'S HAND and THE EXPERIMENT OF DR. ZAHN will be filmed by Wm. F. Brody. Most of you readers are probably too young to remember, but Moms & Pops in the audience will recall with a shudder the great weird radio series called *The Witch's Tales*. Well, the very same Alonzo Deen Cole who came to fame as the author and narrator of that supernatural series of broadcasts, has penned the Gypsy and Dr. Zahn scripts.

From LADRON DE CADAVERES (THE CORPSE THIEF). Looks like this body snatcher can't wait for the body to get cold.



Ricky Nelson hitting a high "C" as THE HIDEOUS ROCK 'N' ROLL CREATURE? No, it's Jon Lackey in a pre-production pose for DEBBIE AND THE DEMON. One guess as to which role he's trying out for. (Clue: it sure ain't Debbie!)





Sinbad's in a bad way as he has to duel his way out of this tight corner with the world's most skulled swordsman!

million dollar monster

AIP is going ape, Jim Nicholson tells us, and spent a fortune on *EVE AND THE DRAGON*. Budgeted at a million macaroons, it will be filmed in Superama and color in the Matto Grosso jungle of South America. It is an adventure story of early man pitted against late monster in a prehistoric setting.

Nearly as expensive will be the $\frac{3}{4}$ million dollar remake (in Australia) of H. Rider Haggard's oft-filmed classic of fantasy, the immortal *SHE*. Another American-International Relase.

At same Studio, Vice-Pres. Sam Arkoff tells me this year they'll make such shockers as *LAST WOMAN ON EARTH*, *THREE-DAY BOY*, *ATTACK OF THE GIANT LEECHES* and *INSECT WOMAN*.



The Giant Ymir looks like he's about to make a "light" lunch of that lamp in **20 MILLION MILES TO EARTH**.



"Don't squeeze me so, honey, I'm not a tube of toothpaste," pleads the unhappy hero in **WORLD WITHOUT END.**

lotta laffs

All fantastic films in '59 won't be grim, there'll be much fun to be found in:

THE SECRET BRIDE OF CANDY ROCK, where comedian Lou Costello gets involved with a Giant Woman

... THE SHAGGY DOG (Walt Disney)

... TAKE ME TO YOUR LEADER and TAKE ME TO YOUR PRESIDENT (two different pictures despite their similar titles)

... THE MOUSE THAT ROARED

... THE GIRLS FROM PLANET 5

... DEBBIE AND THE DEMON (about a teenage genie)

... SINVALA (a real spoof on sci-fi flix)

... and Thad Swift's THE LITTLE MONSTER, unique fright-with-a-light-touch *different* kind of monster pic.



That's Jeff Morrow with the magnifying glass, looking for a frog in the throat of Charlie Chin, alias the Gill Man. From THE CREATURE WALKS AMONG US.

last round-up

So, before signing off for this time, here's the final listing of future fanta-films to keep your tendrils twitching:

THE GIANT BEHEMOTH.

NIGHT OF THE GHOULS.

RETURN FROM THE RIVER STYX.

PYGMY ISLAND.

DEATH COMES FROM SPACE.

THE TWO-HEADED MONSTER.

THE BOY WHO SAVED THE WORLD.

WAR WITH THE NEWTS.

RUR (ROSSUM'S UNIVERSAL ROBOTS).

THE TIME MACHINE.

A TRIP TO THE CENTER OF THE EARTH. (Jules Verne.)

THE MULTIPLE MAN.

THE Nth MAN.

IT CAME TO KILL.

THE NIGHT PEOPLE.

THE KIVA MONSTER.

VILLAGE OF THE DAMNED (MGM).

MOON MONSTER.

FOUR-DIMENSIONAL MAN.

GODZILLA RAIDS AGAIN.

IT LIVED A MILLION YEARS.

ROBOTMAN, USA.

Watch for 'em, gang!

Looks like some Boy Scout toasted this marshmallow a little too long. From FRANKENSTEIN'S DAUGHTER.



LON CHANEY SHALL NOT DIE!



Born in 1886, Lon Chaney is now 75 years old—kept alive in the hearts of Robert Bloch, Jerome Bixby, Ray Bradbury, Forrest Ackerman and all those who loved him. As long as there's a FAMOUS MONSTERS we have decided that there will always be one full page foto devoted to the memory of Mr. Monster himself. Here he is in the climax of THE PHANTOM OF THE OPERA.

END

EGYPT, STEVE BANNING AND HIS COMPANION "BABE" JENSEN, NEVER IMAGINED THE HORROR THAT AWAITED THEM ON THE HILL OF THE JACKALS WHEN THEIR EXPEDITION FOUND KAHRIS, AND ALMOST MET DOOM BY THE...

MUMMY'S HAND

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PROFESSOR ANDOHEB RETURNS TO HIS NATIVE EGYPT TO TAKE PART IN A STRANGE CEREMONY, FOR HE IS NEXT IN LINE FOR THE HIGH PRIESTHOOD OF KARNAK...

YOU ARE JUST IN TIME, MY SON... BEFORE I GIVE YOU THE MEDALLION OF THE HIGH PRIESTS... I MUST TELL YOU OF YOUR MISSION...

I RECEIVED YOUR MESSAGE, MASTER. I AM HERE TO RELIEVE YOU!



THE HIGH PRIEST TELLS ANDOHEB OF KAHRIS, AND HOW HE MANY YEARS AGO WAS CONDEMNED TO A LIVING DEATH FOR STEALING THE SACRED TANA LEAVES, TO RAISE HIS LOVER, THE PRINCESS ANUNKA FROM THE DEAD.

... AND I SWEAR BY THE GODS OF EGYPT THAT WHOSEVER TRIES TO DESECRATE THE PRINCESS ANUNKA'S TOMB WILL BE DESTROYED... AND KAHRIS WILL ONCE AGAIN WALK THE SANDS OF EGYPT AND I WILL CONTROL HIM WITH THE SACRED TANA LEAVES TO AVENGE THIS ACT!



WITH THEIR MONEY SUPPLY EXHAUSTED
TWO WEARY ARCHAEOLOGISTS WANDER
THE STREETS OF CAIRO IN SEARCH
OF CURIOS...

YOU'RE NOT THINKIN'
OF BUYIN' THAT PIECE
OF JUNK, ARE YOU
STEVE?

YES, "BABE," I AM.
LET'S HAVE THAT
MONEY YOU KEEP
IN YOUR SHOE!



WE'RE GOING TO THE MUSEUM AND
SEE DR. PETREE. I THINK WE'VE
STUMBLED ONTO SOMETHING
BIG, "BABE."

I GUESS THIS
MEANS WE AIN'T GOIN'
BACK TO GOOD OL'
BROOKLYN! WELL,
STEVE, I HOPE
YOU'RE RIGHT. DON'T
FORGET THE SCRIPPS
MUSEUM FIRED YOU
THIS MORNING!



LATER AT THE MUSEUM STEVE SHOWS THE BATTERED
VASE TO DR. PETREE, WHO IN HIS ANXIETY SHOWS
THEM INTO THE FOLLOWING ROOM TO MEET PROF.
ANDOHEB, WHO TRIES TO DISCOURAGE THEIR FEELINGS...

SO, PROFESSOR, YOU THINK THIS IS A
FAKE AND IT
DOESN'T SHOW
THE LOCATION
OF ANUNKA'S
TOMB!

YES, A VERY
CLEVER
IMITATION!



OH HOW CLUMSY OF ME!

THERE GOES THE
LOCATION OF ANUNKA'S
TOMB! AND OUR LAST
CENT ON EARTH!

CRASH!



WITH THEIR VASE BROKEN BUT NOT THEIR SPIRIT, STEVE AND
"BABE" GET FINANCIAL BACKING FROM A MAGICIAN AND HIS
DAUGHTER, AND SHORTLY AFTER ARRIVING IN THE VALLEY OF
THE QUEENS, A DYNAMITE EXPLOSION UNEARTHED AN ENTRANCE.
BUT...

AN UNHOLY
TOMB... THE NATIVES
WON'T CONTINUE...

WHY NOT?
WHAT'S THE
MATTER,
ALI?



MEANWHILE, OTHER EARS HAVE
ALSO HEARD THE EXPLOSION...

TONIGHT, YOU WILL PLACE A
VILE OF TANA FLUID IN ONE OF
THE UNBELIEVER'S TENTS...

YES, MASTER...



THE TOMB OPEN, STEVE, "BABE" AND THE MAGICIAN'S DAUGHTER MAKE A STARTLING DISCOVERY!

GOOD LORD, STEVE!
THAT'S NO PRINCESS'
CASKET!

IT CAN'T
BE...

THE GIANT LID IS OPENED AND...

LOOK!

YOU'RE RIGHT!
THAT'S NO
PRINCESS...
IT'S A MAN,
DR. PETREE!

LATER AFTER THE MUMMY IS LAID OUT, DR. PETREE IS ALONE, EXAMINING THE FIND WHEN A FAMILIAR FIGURE APPEARS OUT OF THE DARKNESS...

PROFESSOR ANDOHEB!
WHAT ARE YOU DOING
HERE?

I SEE, DR. PETREE, THAVYE YOU HAVE DISCOVERED KAHARIS, AND NOW YOU MUST REALIZE THAT HE STILL LIVES, KEPT IN SUSPENDED ANIMATION FOR YEARS, KEPT ALIVE WITH THE FLUID OF THREE TANA LEAVES.

YES, DR. PETREE, THREE TANA LEAVES, OR IN THE CYCLE OF THE FULL MOON, SIX... BUT NEVER MORE THAN NINE DR... OR KAHARIS WOULD BECOME A MONSTER SUCH AS THE WORLD HAS EVER KNOWN!

NO!

AAAAAARGH



TONIGHT ONE MORE OF THE INTRUDERS SHALL DIE BY THE HAND OF KAHARIS... DID YOU PLACE THE TANA FLUID IN ONE OF THE TENTS?

YES, MASTER,
THE DEED IS
COMPLETED.

LATER THAT EVENING... AFTER DR. PETREE'S DEATH, AND THE MUMMY BEING STOLEN, I'VE DECIDED THAT THIS IS NO PLACE FOR YOU AND YOUR DAUGHTER, SIR! BUT, STEVE, I THINK THERE'S MORE TO THIS THAN MEETS THE EYE. I FOUND SOMETHING EARLIER!

AT DAYBREAK!



WHAT IS IT?
LOOK! ACCORDING TO THIS PIECE OF POTTERY THERE'S A TUNNEL THAT CONNECTS TO A TEMPLE ON THE OTHER SIDE OF MOUNTAIN! IT STARTS RIGHT BEHIND THE CASKET OF KAHARIS! THAT MUST BE WHERE ANUNKA IS BURIED!

WE'LL LOOK INTO THIS
IN THE MORNING!

...AND AS THEY SPEAK...

GO, KAHARIS! SEEK THE SACRED TANA FLUID, AND KILL! KILL THE INTRUDERS WHO HAVE DESECRATED THE TOMB OF YOUR PRINCESS!



AND AS THE MUMMY APPROACHES THE CAMP, A LONE JACKAL BEGINS ITS HOWL AT THE MOON!



DON'T BE ALARMED, MARTA, IT'S JUST A JACKAL!

GOOD NIGHT, STEVE...



AS MARTA GOES TO SLEEP, THE MUMMY COMES ACROSS ONE OF THE SENTRY...



WHO'S CRY FOR LIFE NEVER LEAVES HIS THROAT...



THEN WITHIN SECONDS A SCREAM ECHOS THROUGH THE NIGHT...



AND KAHARIS EMERGES FROM A TENT CARRIES THE FAINTED MARTA...



STEVE! THAT THING'S ALIVE! IT TRIED TO KILL ME AND HE TOOK MARTA... HE WAS AFTER THE FLUID IN THIS BOTTLE.



"BABE," YOU CHECK OUT THE TEMPLE ON THE OTHER SIDE OF THE HILL... I'LL FOLLOW THE TUNNEL!

IF I'M NOT BACK IN AN HOUR, FORGET IT!



BY THIS TIME KAHARIS IS ALREADY AT THE TEMPLE.



GOOD KAHARIS, YOU ARE THROUGH NOW... AND NOW I AM GOING TO MAKE THIS GIRL AND MYSELF IMMORTAL LIKE YOU... SHE SHALL BE MY HIGH PRIESTESS... UH!



HEARING THE SHOT FROM "BABE'S" PISTOL, ANDOHEBS PLANS ARE HALTED, TRYING TO STOP "BABE'S" ENTERING THE TEMPLE, HIS RESISTANCE IS STOPPED BY A BULLET...



LOOK OUT!
HERE HE COMES!





THE MUMMY HURDLES STEVE TO ONE SIDE AND PREPARES TO DOWN THE VAST SUPPLY OF TANA FLUID BUT...

DROPPING TO THE FLOOR THE MUMMY TRIES TO SALVAGE HIS PRECIOUS FLUID OF LIFE...

AND AS HE DOES SO STEVE MAKES A HASTY RECOVERY AND...





**the
terrible
troglodytes
from
Mars**

If this is what
Saucermen
look like we'd
hate to see
a couple of
cupmen or
kettlemen!

INVASION OF THE SAUCER- MEN

This was one of America-International's earliest monster movies. Running 70 minutes, it was based on the short story "The Cosmic Frame" by Paul W. Fairman. It was first shown in 1957. Comic relief was Lyn Osborner, one of the stars of the original TV *Space Patrol*, who died around the time of release of the picture.

the scary story

Flashes of lightning pierce the night like skeletal fingers. Thunder peals. A voice says: "Scary, huh?"

And Lyn Osborne, as Art Burns, begins to tell how he & his business partner Joe Gruen (*Frank Gorshin*) are casing the town of Hicksville to figure out how they can make a fast buck.

Art & Joe have a bit of an argument and Joe goes for a walk in a huff. This proves to be a bit difficult so he goes for a walk in a wood instead.

Suddenly Joe hears a strange sound & sees a flash of light. Peering cautiously thru some bushes he sees a flying saucer landing!

He runs back to the boarding house and wakes

up Art. "The thing was all covered with green light!" he babbles. "And it went *nnnnn!*"

To which Art replies, "You're n-n-nuts!" and goes back to sleep.

the thing on the road

About this time a pair of young lovers, Johnny Carter (*Steve Terrell*) & Jean Hayden (*Gloria Castillo*), are driving home thru the woods. They have to pass thru some property that belongs to a cantankerous old codger who hates teenagers and is always threatening to fill them full of buckshot so they douse their lights in order to avoid a blast from the old buzzard.

Suddenly someone—or some thing—runs in

"Let me call you shriek-heart," the Martian asks Gloria Castillo.





The hydrocephalic horror from the planet MARS!

front of the car. It is human in shape but too small to be a man. Nor is it a child. It seems like a dwarf with a bulbous head 4 or 5 times too big. The car cannot avoid colliding with the creature and there is a sickening crunch.

Horrified, John & Jean jump out to see what it is they have hit. Jean begins screaming uncontrollably as they discover it to be a hideous malformed green thing like nothing they have ever seen on Earth!

the hand of horror

"We've got to inform the police!" says John as they stumble back into the car. But, unseen by

them, the hand of the dead thing disconnects itself from the arm, an eye opens on it and it commences to crawl toward the auto. When it reaches the front tire, hypodermic-like needles spring from its fingers like a switchblade knife and it punctures the tire.

The pair has to set out in the dark on foot. After them crawls the seeing eye hand!

Meanwhile Joe, who is once again prowling around in the night, comes across the car & the corpse. He immediately sees the commercial possibilities in this "man from Mars" and rushes to a phone and wakes up Art. Half asleep & under the influence of Joe's enthusiasm, Art finds himself cleaning out the refrigerator to make room to preserve a dead space-man. Then—boing!—



One of the 4 "Martian" actors shows the big head he got for working in the picture.

Gloria & "Saucerman" shake hands at successful conclusion of picture-making.



he suddenly wakes up and says, "What am I doing!" and disgustedly goes back to bed, snorting "Space-men!"

When Joe gets back to the car a couple of the space-creature's companions are there and, thinking Joe killed their comrade, they attack him with their hypodermic needle-fingers. What they jab him with is not poison but—alcohol! Ordinarily this would not be fatal but Joe is already in a pickled condition and this superdose finishes him off.

another death

Johnny & Jean are laffed off by the police as pranksters. But the army is attracted to the site of the saucer landing and there some soldiers try to communicate with the object, thinking its owners are inside. Deciding at last it's empty, the engineer corps goes to work with blow-torches, trying to cut thru the alien metal. One of the torches ignites a concealed fuse and as the soldiers scramble for safety the spacecraft blows up.

Meanwhile, one of the saucer-men has an encounter with old man Larkin's bull. There is a wild battle between bull & troglodyte. The saucer-man stabs the bull with its syringe-like protrusions; the bull gores out the eye of the saucer-man, killing it.

Having been driven out of Larkin's house, Johnny & Jean return to their car where they observe an incomprehensible sight: several saucer-men hammering dents into the side of their car with a strange device! All they can think is that the things must hate the car for having killed their comrade!

the plot thickens

When the police investigate they find no little green man under the car but the body of Joe Gruen! Johnny & Jean go to Joe's buddy Art and tell him their story. He believes them. "The saucer-men framed you!" he says. "They made it look like you ran down Joe. C'mon!" And he grabs a gun.

Back at the kids' car, the vengeance-seeking hand of the dead space-man is hiding in the back seat. Art catches a glimpse of it as it scurries for cover. He tries to find it with a flashlight. When the light falls on it an amazing thing happens: it curls up in a puff of smoke!

Suddenly the remaining saucer-men surround them, hypodermic fingers bared. Art shoots but to no effect. The creatures are vegetable-like with veins of wood alcohol!

Art gets an idea: shines the car's lamp at the things. They shriek, shield their eyes, run.

But then the battery gives out! The things return, jump on Art. Johnny & Jean run for help, rounding up a bunch of teenagers at nearby Lovers Point. They rush in their cars to the place where the saucer-men are menacing Art. Surrounding the creatures in their unlit cars, at a signal from Johnny they all throw on their brights.

A flood of lights. A spiral of smoke. The Martians are no more.

The picture ends with a book closing on "The End"—but the hand holding it is a claw with an eye on it! And on the back cover the book reads: "The End—Until Next Time".

END



Two "Martians" sit down on the set of **SAUCERMEN** to take a "water break". (Water is very scarce on Mars and more sought after than coffee.)

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The mask is off. The mind is now completely gone... mad. Frantic eyes peer out from a face etched in horror. Here is all the detail of the Ghast of the Paris Opera. Dressed with cape, black tie and tails, with his companions the sewer rot and lizard, his mask held high. And below, the dungeon window thru which an eerie face watches the outside world—and screams for revenge.



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THE HUNCHBACK OF NOTRE DAME. As you start to build this greatest of all Monster characters, you will see not only the physical ugliness, but the beautiful soul that made Lon Chaney's performance a great classic. QUASIMODO, the HORRIBLE, is on the black in the city square. A vicious rope hangs around his neck. His hands are in chains. His throat is parched with thirst. He looks up in ghostly fear at his tormentors.

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tall and come complete in every detail, just as you see them here. Each model has approximately twenty five separate pieces complete with all the exciting touches. You paint these yourself with quick drying enamel, and when you're finished, the menacing figures seem to come to life and look as if they'll start parading around your room.



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Hurry up and send it! I never thought I'd get the chance to build my very own MOVIE MONSTER. The basement is ready... my fingers are itching to get to work. I want a:

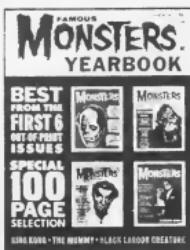
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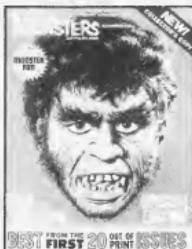
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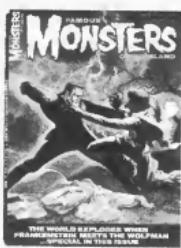
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THE DARKEST AGE



THE AMAZING
COLOSSAL MAN
meets his
Moment of Truth
at the hands
of our Merciless
Editor.

Who wins in
THE WAR OF
THE COLOSSAL BEAST?
Producer or public?
Decide for
yourself!



He's bombed . . . he's burned . . . he's about to become COLOSSAL!



His life at stake on the operating table.

big hand for colossal man

I think you will enjoy this picture. I did. I saw the preview of it together with Edmond Hamilton, whose "Pigmy Island" I sold for filming to Sol (Tarzan) Lesser. "Pigmy Island" had something in common with DR. CYCLOPS and was described as "a powerful, vivid, super-science tale of tiny men and giant rats and snakes" when it was first published in WEIRD TALES magazine.

Hamilton liked THE AMAZING COLOS-

SAL MAN better than THE INCREDIBLE SHRINKING MAN. Altho I preferred Richard Matheson's screenplay to the scenario created by Bert Gordon & Mark Hanna, considering COLOSSAL MAN cost but a fraction of SHRINKING MAN it certainly was worth complimenting.

giant's acting packs punch

Much of the picture's power is derived from the performance of Glenn Langan as the Giant. He does an excellent job. Langan

plays Col. Glen Manning, victim of a freak accident during the detonation of the first plutonium bomb. In a heroic effort to save another man's life, it at first appears that Col. Manning has lost his own when the blast sears every inch of skin from his body. The scene where he is charred before the camera's eye by the atomic radiation is a hair raiser and is effectually reprised twice during the unfoldment of the film.

Burned bald from head to toe, dehydrated and at death's door, Manning is given no chance to survive the night. But the next morning his skin has miraculously grown back and his metabolism is nearly normal! Instead of a scarred corpse he appears to be a convalescent on the way to complete recovery! The baffled doctors can only conclude that plutonium rays must have some marvelous powers to effect recuperation.

The trouble sets in, of course, when Manning not only recuperates but *starts to grow*. At the rate of 8 to 10' a day. Dr. Listrom explains the phenomenon to Manning's fiancee, Carol: "As you probably already know, the body is like a factory. Continually producing new cells to replace the older cells, damaged cells, or destroyed cells. This happens in all the different parts of the body. Bone cells grow new bone cells, skin cells grow new skin cells and so on—" Co-doctor Coulter continues with the explanation: "It is this delicately balanced

process of new cells replacing dying cells that is causing the growth problem. The process is out of balance. For some unknown reason, new cells are growing at an accelerated or speeded-up rate—" and right here I want to stop the dialog to direct your attention to something I consider significant. Note that usage, "accelerated or speeded-up"; the basic English form describing the more "difficult" word in case there's anyone in the audience who doesn't understand it. I noticed this happening so many times in the picture that it formed a pattern. "A stimulus," someone would say, adding "or force" in case a simpler word was required to communicate to a watcher of the film what a stimulus was.

how to kill a giant

Now of course at this point one good modern Technical Adviser could have stepped in and, if listened to, stopped the giant dead in his tracks. He would say, "They could get away with more when Wells wrote 'Food of the Gods' or 'The Nth Man' first appeared (1928)," and then go to destroy the possibility of an artificial giant altogether by pointing out that, like a dinosaur, he'd have to spend practically all his time eating, that his bones couldn't support his weight, etc.

Spoilsport!



The impossible AMAZING COLOSSAL MAN is about 80' tall before he's thru and has taken giant steps thru downtown Las Vegas, doing more damage than the one-armed bandits.

The AMAZING COLOSSAL MAN meets his (apparent) doom at Boulder Dam but the clink of coins at a healthy box-office can often work wonders in reviving the deadliest of monsters so let's put it this way: I wouldn't be amazed to learn of a sequel.

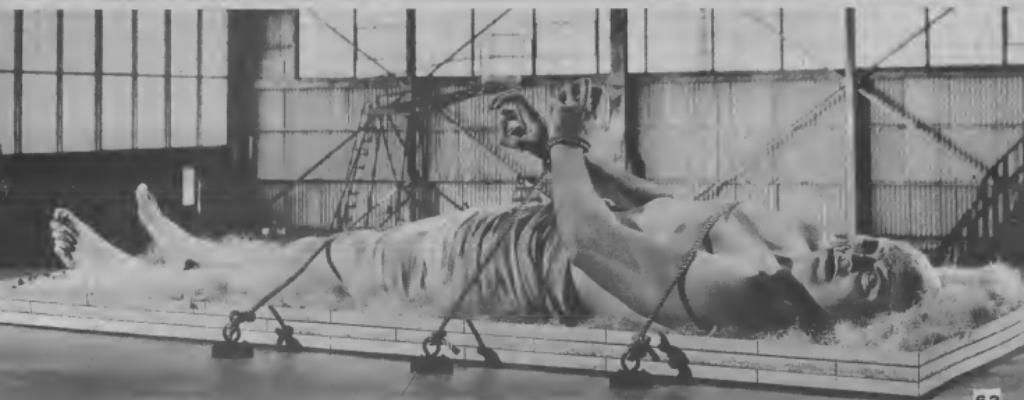
I was right!

Run for the hills, folks, THE COLOSSAL BEAST is coming!

The Beast is the sequel to THE AMAZING COLOSSAL MAN. While shooting, it was first known as *The Return of the Colossal Man* and, later, *The Revenge of the Colossal Man*.

I got the story of the sequel from Bert Gordon, who wrote & produced it, on the set of the picture while the final scenes were being shot. The Colossal Man was going thru his King-like performance of swatting at a gnat-like model plane. His make-up was reminiscent of the giant in one of Gordon's previous pictures, CYCLOPS.

The war of THE COLOSSAL BEAST opens with a brief, breathless sequence before the title & credits come on the screen,





of a terrified Mexican boy racing a truck away from some unseen thing that is pursuing him. The thing is unseen but—not unheard: a great drumbeat of footsteps penetrates the roar of the engine and the screech of the tires. When the car goes out of control the boy runs for his life down an empty stream bed till he stumbles & falls and a black shadow envelopes him as the title appears.

multiple mysteries

Picture proper opens with an American named Swanson reporting the theft of his truck to the police sergeant in a little Mexican village. The boy who "stole" the truck is soon located across the street in a doctor's office—in a state of shock. He is no more help than was the little girl in THEM! who had seen the gi-ants.

The car owner, accompanied by the policeman, goes to the spot where the boy was found. But his car is not around. The tire tracks suddenly come to a halt. The policeman observes that "It looks like the car went straight up in the air, señor!" At which Swanson snorts, "It was equipped with heater and radio but it didn't have wings." And later that day, in the news, a telecaster reporting the incident of the truck that "flew away" jokes: "Well, the birds grow pretty big in Mexico."

impossible theory

Joyce Manning, sister of the Colossal Man, tho she believes him dead has a hunch about the mysterious happening in Mexico and gets hold of Swanson. In her apartment in Beverly Hills, California, she introduces Swanson to Col. Baird. The possibility that her brother is still alive is brought up by Joyce but the brass considers it utterly impossible: "Believe me—and all the medical authorities agree—no man, even if he was 60' tall, could take those two bazooka charges and fall over Boulder dam and live. The drop alone—over 700'—would kill him."

Disappointed but undaunted, Joyce goes to Mexico to see the boy. She sits by Miguel's side during the nite. He murmurs: "HOMBRON!" What does it mean? "It is hard to say," the doctor says; "a great big fellow, like an ogre in a story. A monster, a giant man . . ."



Farewell, Cruel World!

fantastic reality

Before long it is established that the Colossal Manning is alive and a plan to drug him with chloral hydrate impregnated bread is effected. Captured, and in a comatose state, he is transported across the border back to the States, where his fate is the same from here to finis as the brontosaurus of THE LOST WORLD, old Kong himself, the Venusia ymir that came TWENTY MILLION MILES TO EARTH, and all other unfortunate beasts that grow too big for their bridges: he's destroyed till nextime. Altho this time it looks like he's really

cooked (and in color, for the final few seconds), as the script reads: *The Colossal Man puts out a hand towards the power lines, then lunges at them suddenly. The current flows thru his body, visibly, turning his flesh the color of molten steel. For a long beat, he hangs there in the air, burning, turning white, glowing. His flesh & muscle burn away and he is an incandescent skeleton in the night. Then even his bones are calcified to ash, and as they drop in powder to a glowing heap on the ground, we superimpose on the quiet night sky:*

THE END.

Of the ashtounding Colossal Man.

FANTASTIC VOYAGE...

adventures revisited into the unknown



The Big Eye gives the man behind the magnifying glass the appearance of a Modern Cyclops.

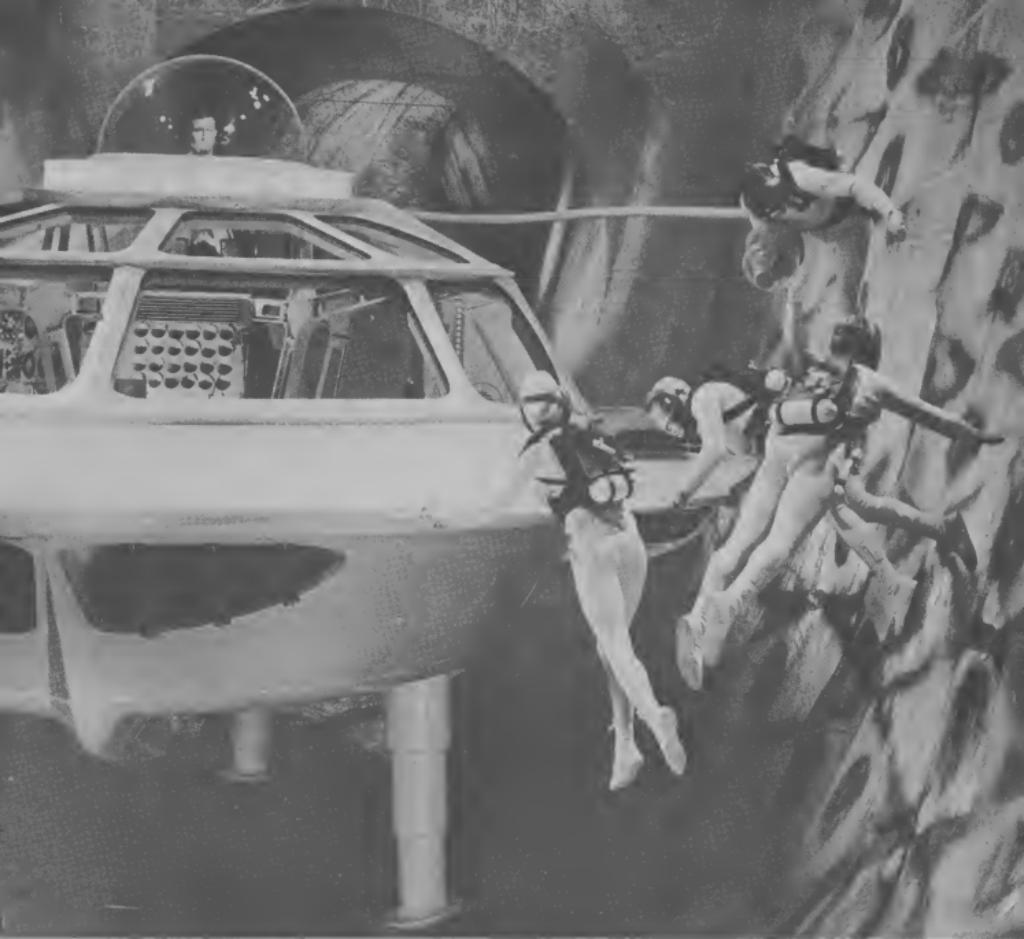
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Inside the human brain 3 human beings see the Shape of Things to Come!

Inside the Ear a moment of Fear. Those slimy snakey things called Anti-Bodies won't attack just any body—in this case they've settled on Raquel Welch.





Running out of Oxygen the Daring Explorers puncture the wall of the lung for an Air Breath escape!

FANTASTIC VOYAGE has thrilled the nation, the world!

Not since Columbus set sail for a new land unknown, such a voyage of danger & discovery!

The editor of this magazine has already personally seen this great picture 6 times . . . and purchased tickets for 60 friends.

Robert Bloch liked it!

All monster fandom has been talking for months about

. . . the boat ride thru the blood stream

. . . the whirlpool of horror

. . . the heart-stopping heart sequence

. . . the breathtaking danger in the Cavern of the Winds (the lung pocket)

. . . the Attack of the Anti-Bodies in the Early Canal

. . . the Battle in the Brain

. . . the Fear in the Tear

. . . and a score of more sights & sounds of mystery & terror unlike any ever encountered by human beings before.

And so, because we know you'll want a permanent record of some of the outstanding moments of awe & wonder, fright & fantasy featured in FANTASTIC VOYAGE, on this and the following pages we take you on a pictorial trip once again thru the human body via the microscopic ship *Proteus*.

We're sure you'll enjoy your microbe's-eye view!

END

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HUNCH-FACTS OF MCGREEVY

little known sidelights on
Quasimodo & Co.



Four Faces of Anthony Quinn as the Hunchbacked Quasimodo (1957).



"Several years later when the vault is reopened, Quasimodo's skeleton is discovered side by side with Esmeralda's." This is why. From the Quinn version. Now, for the greatest shot ever published of Laughton as Quasimodo, turn the page—QUICK!!!

the chaney version

6 months were spent in the preparation of Lon's classic.

A year in actual production.

At the time (1923) THE HUNCHBACK was the most expensive feature film ever made, costing \$1,250,000. (Much more money by today's standards.)

The total personnel used numbered over 4000.

The Cathedral was an exact duplicate in infinite detail of Notre Dame as it looked in 1482.

The sets were insured by Lloyds of London for half a million dollars.

LON CHANEY did not use any doubles in any of his hazardous scenes. He required 3 1/2 hours daily to make himself up as the monstrous Quasimodo.

notre dame 1917 & 1926

There was an earlier version of Victor Hugo's "mighty epic of a mighty epoch", THE DARLING OF PARIS, 1917, and a later one, THE DANCER OF PARIS, 1926, but disappointingly, neither featured a hunchback! When published, Walt Lee's revised *Checklist of Fantastic Films* will reveal that probably the earliest filming of the classic was the 3-reel French adaptation of 1911, NOTRE DAME DE PARIS, in which there was a hunchback.

another great Quasimodo

In 1939 RKO released its memorable version—the first in sound—with the late Charles Laughton giving a great performance as the human toad. Extremely few fotos of Laughton in the make-up were ever released; one appeared in our 11th issue, another in our 17th.

Quinn's "Mr. Modo"

Burdened by a 25-lb. hump, a body brace & lead-soled shoes, Anthony Quinn played the famous role in the first color version, for Allied Artists in 1957. This time Esmeralda (Gina Lollobrigida) dies, killed by an arrow, and Quasimodo steals into her burial crypt. Several years later when the vault is reopened, Quasimodo's skeleton is discovered side by side with Esmeralda's.

the end of Quasimodo?

Had Peter Lorre lived, it would have been time for him in a few more years to add his characterization to film history as The Hunchback. Theodore Gottlieb would be perfect for the part.

But—who could hope to improve on Lon Chaney?



Charles Laughton, in RKO's 1939 production of *The Famous Hunchback*.

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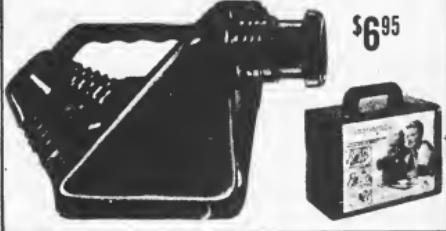
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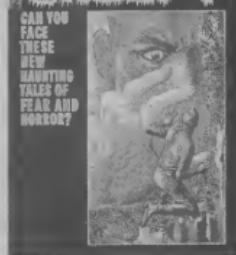
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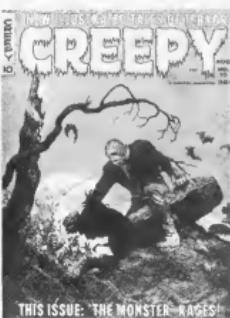
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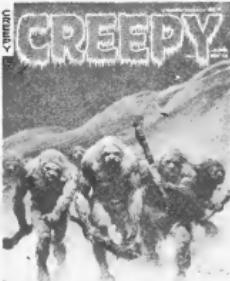


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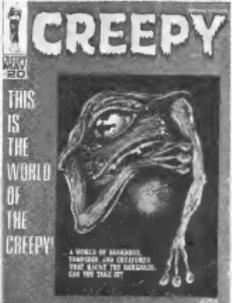
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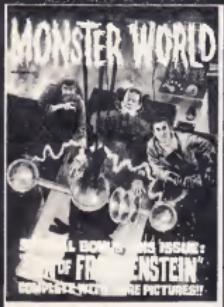
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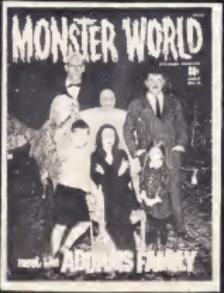
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